

THE
HAUNTED TOWER
A Comic Opera

in three Acts,

as Performed at the Theatre Royal Drury Lane;

The MUSIC

Selected, Adapted & Composed

BY

STEPHEN STORACE.

Ent^d at Stationers' Hall

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MDCC LXXXIX.

OVERTURE

Storage

Wind Instr^{ts}



Allegro
Maestoso

8 8 8 8

p *cres* *f* *dim* *p* *ff*

Wind Instr^{ts}

Oboe 1^o Oboe 2^o

ff

Seque

8

Oboe

Oboe

All^o affai

Oboes

8

Bassoons

Oboes

Bassoon

dim:

p

f

8

This is a handwritten musical score for a string quartet, with woodwind parts for Bassoon and Oboe. The score is written on ten systems of staves. The first two systems are for the first and second violins and violas and cellos. The third system is for the Bassoon and Oboe. The fourth and fifth systems are for the first and second violins. The sixth and seventh systems are for the violas and cellos. The eighth system is for the first violin. The ninth and tenth systems are for the second violin and the double bass. The music is in G major, with a key signature of one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *f* (forte). There are also some handwritten annotations and a small 'h' marking. The paper is aged and shows some wear.

Bassoon

Oboe

p

f

8

8

8

8

8

8

8

8

8

8



The Curtain rises

Thunder

cres

f

dim

p

cres

f

p

cres

f

First system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time. The key signature has one flat (B-flat). The first staff contains a melodic line with various intervals and a final half note. The second staff contains a bass line with a similar rhythmic pattern. Dynamic markings include *p* (piano), *Thunder*, *Cres* (crescendo), *dim* (diminuendo), and *p* (piano). There are four quarter notes in the bass staff, each with a dot underneath, indicating a specific rhythmic value.

Second system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time. The key signature has one flat (B-flat). The first staff contains a melodic line with various intervals and a final half note. The second staff contains a bass line with a similar rhythmic pattern. Dynamic markings include *f* (forte).

Third system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time. The key signature has one flat (B-flat). The first staff contains a melodic line with various intervals and a final half note. The second staff contains a bass line with a similar rhythmic pattern. Dynamic markings include *p* (piano).

Fourth system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time. The key signature has one flat (B-flat). The first staff contains a melodic line with various intervals and a final half note. The second staff contains a bass line with a similar rhythmic pattern. Dynamic markings include *pp* (pianissimo) and *Oboes*.

Fifth system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time. The key signature has one flat (B-flat). The first staff contains a melodic line with various intervals and a final half note. The second staff contains a bass line with a similar rhythmic pattern. Dynamic markings include *p* (piano).

Baffoons

Con moto

Storage

Canto 1º

Canto 2º

Alto

Tenor

Bass

Con moto

wind Instruments

Segue

p

cres:

dim:

p

cres:

il

Oboe

Canto 2º unis

To Albion's genius raise the strain, whose pow'r has quell'd the angry main.

To Albion's genius raise the strain, whose pow'r has quell'd the angry main.

wind Instrum^s

To Albion's genius raise the strain, whose pow'r has quell'd the angry main.

Segue

To Albion's genius raise the strain, whose pow'r has quell'd the angry main.

f

p

cres

f

dim:

p

p
Canto 2^o Unis.
and gives us shel-ter on the coast, and gives us shel-ter on the

and gives us shel-ter and gives us shelter on the

and gives us shelter on the coast, and gives us shel-ter on the

Horns and gives us shel-ter on the coast, on the

f coast, of this blest Isle, old Ocean's boast, *p* old Ocean's boast, and gives us shel-ter

and gives us shelter on the coast, and gives us shel-ter

coast, of this blest Isle, old Ocean's boast, and gives us shelter on the coast, and gives us

coast, of this blest Isle, old Ocean's boast, and gives us

coast, of this blest Isle, old Ocean's boast, and gives us shel-ter

f *p*

on the coast, of this blest Isle, old Ocean's boast, of this blest Isle, old Oceans
on the coast, of this blest Isle, old Ocean's boast, of
shelter, on this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's
shelter, on this blest Isle, on this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's
on the coast of this blest Isle, of this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's

boast, see re-tiring o'er the deep, distant lightnings harmless sweep, see the
boast, see re-tiring o'er the deep, distant lightnings harmless sweep, see the
boast, see re-tiring o'er the deep, distant lightnings harmless sweep, see the
boast, see re-tiring o'er the deep, distant lightnings harmless sweep, see the

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, in hollow hol - low

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, in hollow mur -

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, in hollow

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, in hollow mur - murs in hollow

mur - murs dies a way, dies a way.

- murs - dies a way, dies a way.

mur - murs dies a way, dies a way.

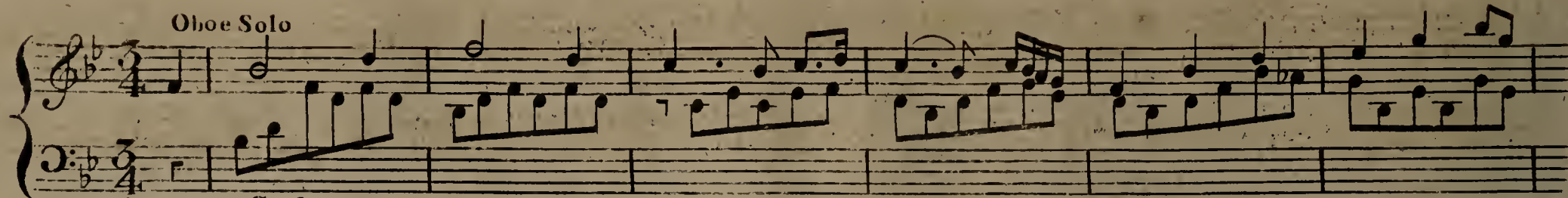
mur - murs dies a way, dies a way.

Bassoon

Sung by Mr Kelly

Storage

Oboe Solo



Andante Softenuto

Horns

Bassoons

Cres:

fizz.

L^d William

From hopes fond

for: fiza: Cres: for:

fiza:

dream tho' rea-son wake In vain she points with warn- ing

hand, In vain she points with warn - ing hand, I dread ad - vice I can not

Fag *sf* *pia:*

take, I dread ad - vice I can not take, Love's magic pow'r my

sf *pia:* *Cres:*

steps command, Love's magic pow'r my steps command,

Cres: *Cres:* *pia:*

The bird thus fas - cination binds, When darting from the

Horns *mf*

ser - pents eyes, The fa - tal shaft too late he finds, He

Bass

struggles he struggles and ad - mi - - ring dies From hopes fond dream tho'

rea - son wake, In vain she points with war - ning hand, in

vain she points with war - - - ning hand, Love's - - magic pow'r my

steps - - command . Love's magic pow'r my steps command -

my steps - - - com - - mand .

Cres: f p Cres: f

Ob.

Oboe

Cres:

f

p

Cres:

f

Sung by Mrs Crouch

13

Pleyel

Andante

p

f

Pizz

Col arco

Tho' pity I cannot deny Ah what will that avail you A-las I dare not hope supply For

Pizz

sf

sf arco

hope too sure would fail you

Think when the flatterer shall deceive In vain you will la-

f

Pizz

-ment you Yet should you hope without my leave 'Tis true I can't prevent you. yet should you hope with out my leave 'tis

arco

true I can't pre-vent you.

cres

f

My hand directed to bestow
 In England here I'm landed
 And Daughters always act, you know
 Just as they are commanded
 Then let not flattering hope deceive
 Or else you will repent you
 Yet should &c.

Sung by Miss Romanzini.

Welsh tune

Larghetto

8. Cicely

Na - ture to wo - man

still so kind a - mong her best boons be - stow - ing what ev - ry fe - male sure must find a

Fine

wond'rous desire to be knowing Man the proud and envious elf so

pp

jealous of our de - fcern - ing de - cries in us what he prides in him - self the wish for what -

- e - ver's worth learning.

D.C.

Sung by Mr Dignum and Chorus of Hunters

15

Storage

ad lib:

Double
Chorus

Horns behind the Scenes

Allegretto

Orchestra

for:

Robert Horns Horns Horns

Hark! Hark! Hark! the sweet Horn, Hark! the sweet

Allentando A Tempo

Horn proclaims a far, against the Stag the mimic war, Whilst future heroes hearts re -

for: p

bound, And pant to hear the Trumpet found - - - And pant to hear the Trumpet found.

for:

Chorus

Hark! the sweet Horn proclaims a - - far, Against the Stag the mimic war, And future
Hark! the sweet Horn proclaims a - - far, Against the Stag the mimic war, And future
Hark! the sweet Horn proclaims a - - far, Against the Stag the mimic war,

heroes hearts re - bound, And pant to hear the trumpet found. Rob:
heroes hearts re - bound, And pant to hear the trumpet found. The
And pant to hear the trumpet found.

warlike genius of our Isle, Who on the hunter deigns to smile, In ecchoes gives the

Maestoso *pia*:

chace ap - - plause - - - - - , Which strings the nerve for glo - - ry's cause.
Horns
for:

Chorus

In ec - choes gives the chace ap - - - plause, Which fstrings the nerve for
In ec - choes gives the chace ap - - - plause, Which fstrings the nerve for
In ec - choes gives the chace ap - - - plause, Which fstrings the nerve for
glo - ry's cause.
glo - ry's cause.
glo - ry's cause.

Horns
Trumpets

Rob: A Tempo
Hark hark hark the sweet horn Hark the sweet
Hark hark hark Hark the sweet
Hark hark hark Hark the sweet
Hark hark Hark the sweet
2^d Chorus behind the Scenes
Hark hark
Hark hark
Hark hark
Tempo Primo *m^of* Allentando A Tempo

Horns

horn proclaims a - - far Against the Stag the mimic

horn proclaims a - - far Against the Stag the mimic

horn proclaims a - - far

Hark the sweet horn proclaims a - - - far

Hark the sweet horn proclaims a - - - far

Hark the sweet horn proclaims a - - - far

war *f* Where'er the devious chace may

war Where'er the devious chace may

Where'er the devious chace may

A - gainst the Stag the mimic war,

A - gainst the Stag the mimic war,

A - gainst the Stag the mimic war,

f *mp*

Enter 2^d Chorus

bend, And bid us as her pleasures rise - - -

bend, And bid us as her pleasures rise

bend, And bid us as her pleasures rise - - -

Still freedom shall our steps at - - tend, Defend the

Still freedom shall our steps at - - tend, Defend the

Still freedom shall our steps at - - tend, Defend the

f

rise - - - Defend the blefsings which we prize.

rise - - - Defend the blefsings which we prize.

Defend the blefsings which we prize.

blefsings which we prize. Defend the blefsings which we prize.

blefsings which we prize. Defend the blefsings which we prize.

blefsings which we prize. Defend the blefsings which we prize.

blefsings which we prize. Defend the blefsings which we prize.

Where-er the devious chace may bend, Still Freedom shall our steps at-tend, And bid us
Where-er the devious chace may bend, Still Freedom shall our steps at-tend, And bid us
Where-er the devious chace may bend, Still Freedom shall our steps at-tend,
Where-er the devious chace may bend, Still Freedom shall our steps at-tend, And bid us
Where-er the devious chace may bend, Still Freedom shall our steps at-tend, And bid us
Where-er the devious chace may bend, Still Freedom shall our steps at-tend,

as her pleasures rise, Defend the blessings which we prize. And bid us as her pleasure
as her pleasures rise, Defend the blessings which we prize. And bid us as her pleasure
Defend the blessings which we prize. And bid us as her pleasure
as her pleasures rise Defend the blessings which we prize.
as her pleasures rise Defend the blessings which we prize.
Defend the blessings which we prize.

rise, Defend - - - And bid us as her pleasures rise, defend - - - the blessings which we

rise, Defend - - - And bid us as her pleasures rise, defend - - - the blessings which we

rise, Defend - - - And bid us as her pleasures rise, Defend the blessings which we

And bid us as her pleasures rise, And bid us as her pleasures rise, defend - - - the blessings which we

And bid us as her pleasures rise, And bid us as her pleasures rise, defend - - - the blessings which we

And bid us as her pleasures rise, And bid us as her pleasures rise, Defend the blessings which we

[illegible]

Sung by Sig.^{ra} Storace

Flutes

Flutes

Paefiello

*po**tutti f**p*

Andante

tutti f

Adela

Whi_ther my Love Ah whither art thou gone let not thy Ab - fence cloud the hap - py

dawn say by thy heart can falsehood e'en be known Ah no Ah no Ah no no I Judge it by my

own the heart he gave with so much care which trea# furd in my breast I

wear Oh for its master beats a lone I'm sure I'm sure I'm sure the selfish things his

own whither my love Ah whither art thou gone let not thy ab - - fence cloud this happy

dawn say by thy heart can falsehood e'er be known Ah no Ah no Ah no no I

Judge it by my own whi - ther my love Ah whi - ther art thou gone whi - ther my

love Ah whither art thou gone

f *Sy*

Dialogue Sung by M^r. Banister Jun^r and Sig^{ra} Storace

Adela Storace

Will great Lords and La-dies

Edward

Adela

dreft up on gay days come and visit you and I Aye all smiling bowing great friendships owing while we hold our heads so high But should the

Edward

fine gentry fmoke us Lord how they'll joke us and our want of breeding fee Pshaw we shall be e-ver reckon'd vastly clever

Adela Edw^d Adela Edw^d Both

while our Pockets full dye fee then e-vry day new joy shall bring and e-ver gay well dance and sing fal lal lal

lal lal lal lal lal lal lal lal lal lal how merry shall we be

f

Ad: Of great fortune vaunting
 Low People taunting
 Dignity we must support
 Ed: 'Mong high barons bouncing
 Fine Ladies flouncing
 We may chance to go to Court

Ad: Well fegs I care not
 Court tho' we share not
 If we at home shall happy happy be
 Ed: Soon I may bold
 To hope that I shall hold
 A little Baron on my knee
 Ad: Then evry day &c.

Sung by M^r. Sedgwick .

25

Storage
hr

Fl: *p* *tutti f*

Charls

p

My native land I Bad a - dieu and calmly friendship joys re - sign'd but Oh how keen my Sorrows grew whⁿ my true love I left be -

f *p*

- hind yet should her truth feel no de - cay should absence prove my charmer kind then shall not I lament the

day when my true love I left be - hind my native land I Bad a - dieu and calmly friendship joys re - sign'd but Oh how keen my sorrow

F

grew when my true love I left be - hind but Oh how 'keen my sorrow grew whⁿ my true love I left be - hind.

Andantino

Lady Elinor

A

Clarinetts

8

8

8

8

8

8

8

8

8

8

- gainst the shaft of cruel fate,

why cannot virtue prove a charm,

why cannot vir- tue

Cicely a- gainst the shaft of cruel fate,

why cannot virtue prove a charm,

Lord William a- gainst the shaft of cruel fate,

why cannot virtue prove a charm, why cannot

prove a charm.

and of her blind mis- gui- ded hate, ca- pri- cious desti- ny

prove a charm, and of her blind mis- gui- ded hate, mis- gui- ded hate,

capricious desti- ny

virtue prove a charm,

and of her blind mis- gui- ded hate, ca- pri- cious desti- ny dis- arm,

Violonc^o

Bass

cres

f

Clarinet

capricious desti-ny ca-pri-cious def-ti-ny dif-arm, yet who engag'd in

capricious desti-ny ca-pri-cious def-ti-ny dif-arm, yet who engag'd in

capricious desti-ny capricious def-ti-ny dif-arm, yet who engag'd in

vir-tue's cause, to tread her paths wou'd fear con-fess, or on the road re-luc-tant pause,

vir-tue's cause, to tread her paths wou'd fear con-fess, or on the road re-luc-tant pause,

vir-tue's cause, to tread her paths wou'd fear con-fess, or on the road re-luc-tant pause,

be-cause it leads it leads not to suc-cess, yet who en-

be-cause it leads it leads not to suc-cess, yet who en-

because it leads it leads not to suc-cess, yet who engag'd in virtue's cause,

Violonc.^o tutti Bassoons

-gag'd in virtue's cause, to tread her paths wou'd fear confefs, or on the road reluctant

-gag'd in virtue's cause, to tread her paths wou'd fear confefs, or on the road reluctant

to tread her paths wou'd fear confefs, or on the road reluctant

pause, be-cause it leads it leads not to suc-cess be-cause it

pause, be-cause it leads it leads not to suc-cess be-cause it

pause, because it leads it leads not to suc-cess because it

Violonc^o tutti *p*

leads not to suc-cess.

leads not to suc-cess.

leads not to suc-cess. flutes horns

Act II.

Andantino

Sung by Sig^{ra} Storace.

tutti

Adela

Storace

Flutes *p* *sf* Be mine ten-der

Viola Baffo

Pas- - sion soother of care Corni Lifes choicest Bles- - sing shield from del- - pair Flutes do not de- -

ceive me ah ne- - ver leave me Flutes Still may my bo- - som thy Pow- - er de- - clare In

sf *sf*

vain thy in- fluence fools may re- vile Fl: Constan- cy ever gains Ever gains thy Smile and of their destiny can those com-.

Cres *f* *p* *sf*

- plain whose falsehood dares thy laws pro- - phane thy laws pro- phane be mine ten- der pas- - sion soother of

Cres *p* *p*

Care Corni Life's Choi - cest blef - - - fing Shield from def - - - pair Flutes do not de - ceive me ah ne - ver

Flutes leave me Still may my bo - som thy pow - er de - - clare do not de - ceive me ah ne - ver leave me Re -

Allegro Agitato
solv'd I'll brave all dan - - - ger to Ev' - ry fear a Stran - - - ger thy Sweet re - wards oh

Love to gain then Let me com - bat not in vain but in my tri - umph share thy

Smiles, for which I dare Re - solv'd I'll brave all dan - ger To Ev' - ry fear a

Stran-ger then in my tri-umph share thy Smiles for which I dare

sf sf cres p

sf sf Ad lib ff for

I dare thy Sweet re-wards oh Love to gain, then let me com-bat not in

p

All? *p* vain dare I bravely dare I bravely

f

dare

The musical score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into five systems, each with a vocal staff and a piano staff. The lyrics are written below the vocal staff. The piano part features various dynamics and articulations, including *sf* (sforzando), *cres* (crescendo), *p* (piano), *Ad lib* (ad libitum), *ff* (fortissimo), and *f* (forte). The vocal line includes a variety of note values, including eighth, quarter, and half notes, as well as rests. The piece concludes with a final cadence in the piano part.

Sung by Mrs. Crouch.

Lady Elinor

Sarti

Andante

Hush hush such counsel do not give a Lo_vers name pro_fa_ning and can the heart de_ceit ad_vise where

migh_ty love is reign_ing af_fec_tion foe to mean disguise can have no mo_tive

for de_ceit Hush hush such counsel do not give a Lovers name pro_fa_ning and can the heart de

ceit ad_vise where migh_ty love is reign_ing where migh_ty love is reigning and can the heart de

ceit advise where migh_ty Love is reign_ing

sf *p* *sf* *m. v.* *p* *p* *m. voc.* *sf* *m. v.* *sf* *f*

Sung by Mr Kelly.

French tune

Allegro
Violon^o
Baffo
Ld Williams

Tho' time has from your Lordship's face made free to Steal each youthful Grace yet why shou'd you des- - pair? yet why shou'd you des-
- pair? Old bufts oft please the Connoisseurs fo folks of taste per- haps like yours and that re- moves your care and
that re- moves your care and that re moves your care and that re- moves your care

f 2 3

'Tis true that Silly Girls believè
In joys that youth alone can give
But why shou'd you despair?
'Tis folly governs youth you know
And so far young you soon may grow
And that removes your care.

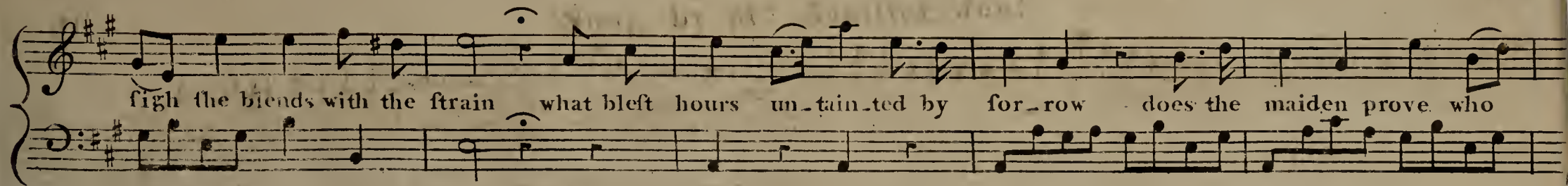
What e'er your faults, in person, mind,
However gross you chance to find
Yet why shou'd you despair?
Of flattery you must buy advice
You're rich enough to pay the price
And that removes your care.

Sung by Miss Romanzini.

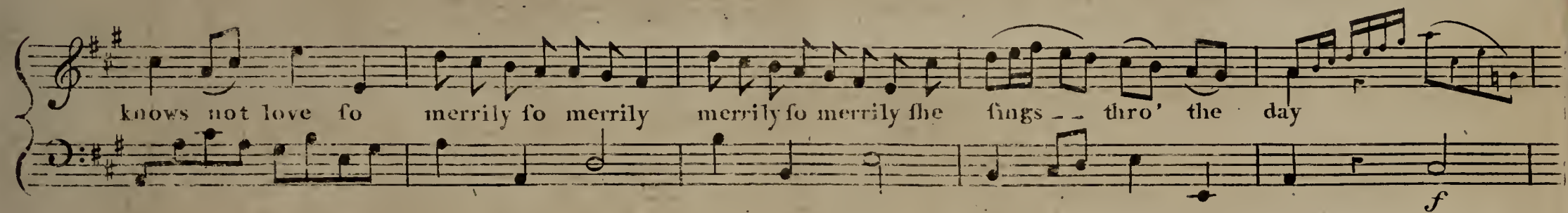
Linley

The musical score is written for piano and voice. It consists of five systems of music, each with a piano accompaniment on the left and a vocal line on the right. The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are written below the vocal line. Dynamics include *h* (half), *p* (piano), and *f* (forte).

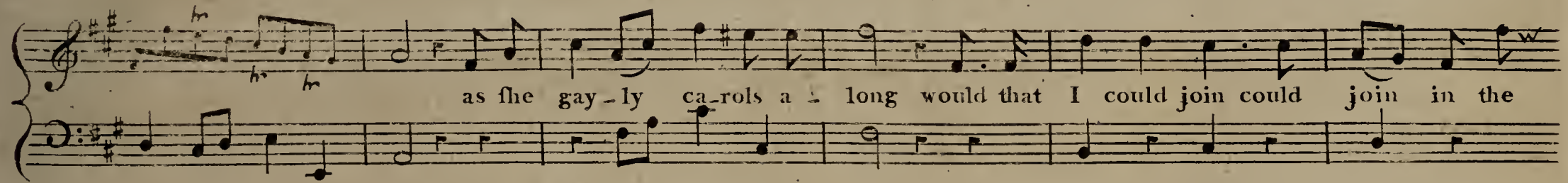
What blest hours untainted by for-row does the maiden prove who knows not love so
merrily so merrily merrily so merrily she sings - thro' the day dull
sorrow shall threaten in vain the de-light of thy heart to re - strain while from Cupid free blest in
li-ber-ty not a sigh she blends with the strain while from Cu - pid free blest in li - - ber-ty not a



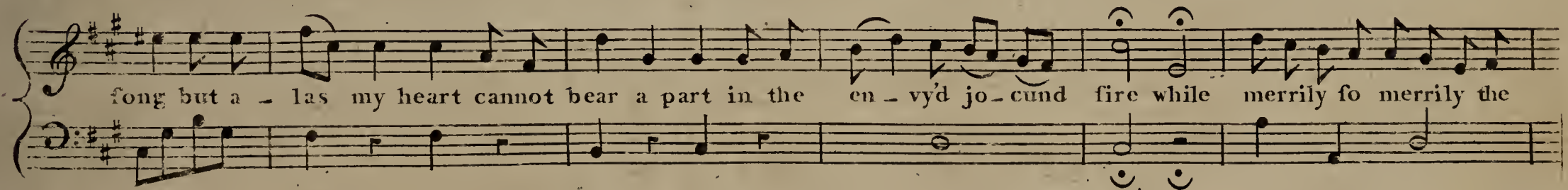
First system of music. Treble and bass staves in G major (one sharp). The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: "figh the blends with the strain what blest hours un-tain-ted by for-row does the maiden prove who".



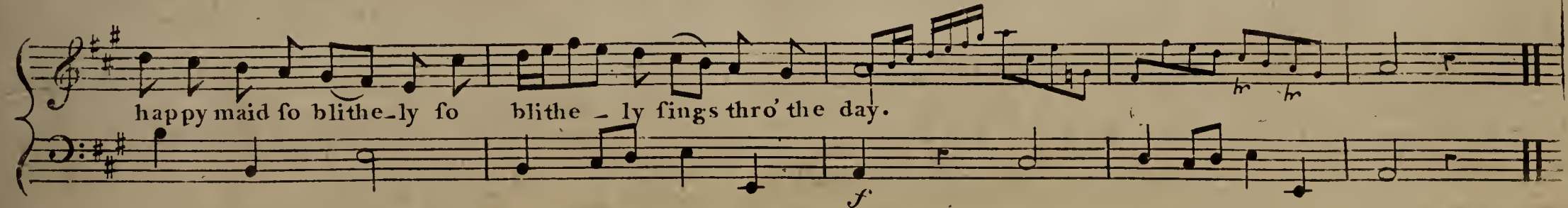
Second system of music. The melody continues in the treble staff. The lyrics are: "knows not love fo merrily fo merrily merrily fo merrily she sings - thro' the day". A forte (*f*) dynamic marking is present at the end of the system.



Third system of music. The melody continues in the treble staff. The lyrics are: "as she gay-ly ca-rols a - long would that I could join could join in the". There are some handwritten markings above the treble staff.



Fourth system of music. The melody continues in the treble staff. The lyrics are: "song but a - las my heart cannot bear a part in the en - vy'd jo-cund fire while merrily fo merrily the".



Fifth system of music. The melody continues in the treble staff. The lyrics are: "happy maid fo blithe-ly fo blithe - ly sings thro' the day." The system ends with a double bar line. A forte (*f*) dynamic marking is present at the end of the system.

Sung by M^r Banister Jun^r

French tune

Andante

Horns tutti Horns tutti

Now all in prepa -

- ration, for the nuptial ce - le - bration, each maiden on th'oc - casion, feels her heart in pal - pi - ta - tion, 'tis

now a blush, and now a sigh, then trembling too she knows not why, while ev - 'ry lad with ex - pec - ta - tion,

ad lib: a tempo

finds his heart beat high, and all in pre - pa - ration, for the nuptial ce - le - bra - tion.

f

2
While swords and shields, are clashing,
Archers aiming, cudgels thrashing,
The ale to none denying,
Flaggons far and wide supplying,
With tilters fencing, wrestlers boasting,
Bonfires blazing, oxen roasting,
And all the vassals flock around,
What pleasures now abound!

Now all &c.

SESTETTO. Sung by Mr Kelly, Mr Banister, junr, Mr Sedgwick,
Mrs Crouch, Miss Romanzini, and Signa Storace.

Storage

Fl:

Allegretto

Violonc:

tutti

Lady Elinor

By mutual Love de-lighted, Here fortunes fav'rites fee, In Hymens bonds u-ni-ted, how happy must they be.

Cicely

By mutual Love de-lighted, Here fortunes fav'rites fee, In Hymens bonds u-ni-ted, how happy must they be.

Ld Will

By mutual Love de-lighted, Here fortunes fav'rites fee, In Hymens bonds u-ni-ted, how happy must they be.

Violc: p

Adela

Edward

Whom can they mean, not me, nor me, Ladies and Gentlemen I thank you for

p

sf

Charles

me What grace! what an air! L^d Will: A face so fair

cres

Cicely

Born to command the Hap-py pair, Born to command the Hap-py pair. dim

Charles

Born to command the Hap-py pair, Born to command the Hap-py pair.

p *cres* *f* *p* *f* *dim*

Lady Elin:

By mutual Love delighted here fortunes fav'rites see, In hymens bonds u-ni-ted how happy must they be.

Cicely

By mutual Love delighted here fortunes fav'rites see, In hymens bonds u-ni-ted how happy must they be.

L^d Will:

By mutual Love delighted here fortunes fav'rites see, In hymens bonds u-ni-ted how happy must they be.

f *Violonc p* *tutti* *f*

Edward Adela

E-gad the joke we'll humour with all my heart say I Who for success can do more than ev'ry chance to try.

p *sf*

Charles
Her courage falters, Mark her eyes, See from her cheek the colour flies, A-las poor Girl I

Edward
pity her distress, Yet mischief says I can't do less, You tremble courage come go on, Ah! me my boasted courages

Adela
cres f dim

Allegro ma
non tropo

gone, Alas why didst thou hapless Maid, by silly vanity be-tray'd, expose thy peace of mind to gain a prize thou

The image shows a musical score for a piece titled 'Allegro ma non tropo'. The score is written for two staves, likely representing a vocal line and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are written below the staves, with some words like 'Alas' and 'hapless' underlined. The score is a snippet from a larger piece, as indicated by the '...' at the end of the lyrics.

3
never canst ob-tain
Lady Elinor Sotto voce

Cicely Sotto voce
Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize, She

L. William Sotto voce
Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize She

Edward Sotto voce
Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize She

Charles Sotto voce
Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize She

2d
1st
3
But A-las why didst thou hap - - lefs Maid. by filly va-ni-ty be-
ne-ver can ob-tain . A-las be-hold the fil-ly Maid.
ne-ver can ob-tain . A-las be-hold the fil-ly Maid.
ne-ver can ob-tain . A-las be-hold the fil-ly Maid.
ne-ver can ob-tain . A-las be-hold the fil-ly Maid.
ne-ver can ob-tain . A-las be-hold the fil-ly Maid.

tray'd thy peace of mind is lost to gain a prize thou
by pride and va-ni-ty be-tray'd. her peace of mind. is lost to gain.
by pride and va-ni-ty be-tray'd. her peace of mind. is lost to gain.
by pride and va-ni-ty be-tray'd. her peace of mind. is lost to gain.
by pride and va-ni-ty be-tray'd. her peace of mind. is lost to gain.
by pride and va-ni-ty be-tray'd. her peace of mind. is lost to gain.

Più Allegro

cres

ne - ver canst obtain. A-las why didst thou hapless Maid, by fil ly va-ni-ty be-tray'd, thy peace of mind is lost to
a prize She never can obtain. A-las why hold the fil-ly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is lost to
a prize She never can obtain. A-las why hold the fil-ly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is lost to
a prize She never can obtain. A-las why hold the fil-ly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is lost to
a prize She never can obtain. A-las why hold the fil-ly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is lost to
a prize She never can obtain. A-las why hold the fil-ly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is lost to

Più Allegro

cres

gain, a prize thou ne - ver canst ob - tain, no ne - ver, no ne - ver no ne - ver thou ne - ver canst ob -
gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -
gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -
gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -
gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -
gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -

tain, - thou ne-ver canst ob-tain, thou ne-ver canst ob-tain, thou ne-ver
tain, She ne-ver can ob-tain, She ne-ver can ob-tain, She ne-ver
tain, She ne-ver can ob-tain, She ne-ver can ob-tain, She ne-ver
tain, She ne-ver can ob-tain, She ne-ver can ob-tain, She ne-ver
tain, She ne-ver can ob-tain, She ne-ver can ob-tain, She ne-ver
tain, She ne-ver can ob-tain, She ne-ver can ob-tain, She ne-ver

4 2

can't ob-tain.
can ob-tain.
can ob-tain.
can ob-tain.
can ob-tain.
can ob-tain.

4 3

Sung by M^r. Dignum.

Allegro

Staccato

8. Robert

Now mighty roast beef is the Englishman's food it ennobles our veins & enriches our blood our

8. p

Cho^s

foldiers are brave & our Barons are good, Oh the roast beef of old England and oh! the old English roast

f

2

beef.

Our barons my boys are robust stout and strong,
And keep open house with good cheer all day long,
Which makes their plump tenants rejoice in this song,
Cho: Oh the roast beef &c.

Finale

Storace

Flutes

Allegro ma non troppo.

tutti *f*

Lady Elin & Cicely a 2

Loves sweet voice to Hymen speaking breathing through the Dulcet flute lifting joy the accents seeking bids com-plain-ing care be

CHOS: Tenors and Trebles

Viola

mute High above dull sorrows level now the tide of joy display Love and Hymen bid us revel bid us hail this hap-py Day

Alto:

High above dull sorrows level now the tide of joy display Love and Hymen bid us revel bid us hail this hap-py Day

Bafs:

High above dull sorrows level now the tide of joy display Love and Hymen bid us revel bid us hail this hap-py Day

f

Ld WILLIAM

Let the vines enlive'ning treasure rising kiss the Goblets brim till we fee ex-ult-ing plea-fure

p

Cho^s Tenors

on the smile-ing fur-face swim till we fee ex-ult-ing plea-fure on the smile-ing fur-face swim let the

pp

f

Alto
tenor
Bass
Vines
Cicely
Carrillon
piz
Fl:
Car:
Cho^s Trebles & Tenors
alto
Bass

Let the vines enliv'ning treasure ris'ing kifs the goblets brim Till we fee ex_ult_ing plea_fure on the
Till we fee ex_ult_ing plea_fure on the
Let the vines enliv'ning treasure ris'ing kifs the goblets brim Till we fee ex_ult_ing plea_fure on the
smil_ing fur_face fwim While the merry bells resounding shall in pleasures chorus chime While the
smil_ing fur_face fwim
smil_ing fur_face fwim
merry merry merry bells While the merry merry merry bells While the merry bells resounding shall in pleasures Chorus
chime While the merry bells resounding shall in pleasures chorus chime from the trembling floor resounding let the varied dance beat
While the merry bells resounding shall in pleasures chorus
While the merry bells resounding shall in pleasures chorus

time

While y^e merry bells resounding shall in pleasure chorus chime while y^e merry bells resounding shall in pleasure chorus chime from y^e trembling floor rebounding let y^e varied dance beat time

Cho^s While y^e merry bells resounding shall in pleasure chorus chime shall in pleasure chorus chime from y^e trembling floor rebounding let y^e varied dance beat time

While y^e merry bells resounding shall in pleasure chorus chime while y^e merry bells resounding shall in pleasure chorus chime from y^e trembling floor rebounding let y^e varied dance beat time

L^d Will: & Charles a 2 Lady Elin & Cicely a 2

Loves sweet voice to Hymen speaking breathing through the dulcet flute Lifting joy the accents seeking bids complain - ing care be

L^d Will: & Char: Lady Elin & Cicely All 4

mute High above dull sorrows level Now the tide of joy dis - play Love and Hy - men bid us re - vel bid us hail this hap - py

Cho^s Day While the merry bells resounding shall in pleasures chorus chime From the trembling floor re

Cho^s While the merry bells resounding shall in pleasures chorus chime From the trembling floor re

While the merry bells resounding shall in pleasures chorus chime From the trembling floor re

f

bounding let the varied dance beat time High above dull forrows level now the tide of joy dif. play Love and Hymen bid us re-vel bid us hail this ha-py

day bid us hail this hap-py day bid us hail this hap-py day this hap-py day this hap-py day

Car:

Sung by M.^r Sedgwick

Storage

Act. III

Allegro
Maestoso

Oboes

Viola *p*

Charles

Where'er true valour can its pow'r dis- play There meek-eyed pi- - ty

anxious still to blefs, With jealous honor holds di-vid- ed fway And from a- - ven - - ging an - - ger ffields dif-

Baf:

Cres

Cres

- - trefs There jealous honor holds di-vid- ed fway And from avenging an - ger ffields diftrefs And from avenging an - ger

ffields dif- trefs, There jealous honor holds divided fway, And from a - ven - - ging an

sf

fields dis-tress, Nêr shall the sword of honor dare in-vade, The spell-bound

f *m. f* *p*

spot where pity drops a tear, For where mis-fortune casts her sacred shade, There deepest injuries must dis-ap-pear, Nêr

Baf *f* *p* *Cres*

shall the sword of honor dare in-vade, The spell bound spot where pity drops a tear, For where mis-for-tune casts her sacred

p *Cres* *m. f.* *p* *Oboe*

shade There deepest injuries must disap-pear, There deepest injuries must dis-ap-pear

Oboe *mez: f* *f* *m. f.*

must dis-ap-pear.

f

Rondo

Sung by Sig^{ra} Storace.

Martini

Oboe

Brillante

p

Sigue

Sigue

f

Flute

Adela

Love from the heart all its dan-ger con-ceal ing; Reason they say the fond spell can re-move;

but

p

bliss kindly stealing still the de-lu-sion so sweet may I prove for should you be-tray me your false-hood per-

-cieving too well do I love you the pe-ri! to thun so if you must cheat me still further de-ciev-ing oh

Flutes

blinded by hope to the last lead me on oh blinded by hope to the last lead me on

Love from the heart all its danger con - ceal - ing Reason they say the fond spell can re - move but should you be -

- tray me your falshood per - ciey - ing too well do I love you the pe - fil to shun so if you must cheat me to the

sf *sf*

laft lead me on - Love from the heart all its dan - ger con - ceal - ing rea - son they say the fond

f *p*

spell can re - prove - - - the fond spell can re - prove - - - the fond spell can re - prove they say can re -

sf *sf* *f*

- prove they say can re - prove

sf *sf*

Duett.

Sung by Mr Kelly & Mrs Crouch.

Sarti

Musical score for a duet, featuring vocal parts and instrumental accompaniment. The score is written in 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked "Andantino".

Instrumental Parts:

- Flutes:** mf, sf
- Violins:** Viol
- Horns:** Horns

Vocal Parts:

- Lady Elinor:** mf, sf
- Ld Williams:** sf

Lyrics:

- Dan_gers unknown im_pend_ing doubt mul_ti_plies my fears
- Lau_rels my steps at_tend_ing shall
- Thus in fulpence to leave thee To
- spring from beauties tears Thinksthou I can de_cieve
- leave thee Dangers un_known im_pend_ing and must we bid a__
- To leave thee Lau_rels my steps at_tendingmy steps at_tending and must we bid a__

Performance Markings:

- mf** (mezzo-forte)
- sf** (sforzando)
- p** (piano)
- Ad lib** (ad libitum)

A tempo

- dieu Say wilt thou still prove true and must we bid a - dieu Thus in suf-pence to.

- dieu Say wilt thou still prove true and must we bid a - dieu thus in suf-pence to leave thee

A Tempo

leave thee Yes I will still prove to leave thee Dan - gers un known im -

Say wilt thou still prove true to leave thee

Flutes *sf*

Horns *ad lib*

... pending unknown im-pending And must we bid a - dieu say wilt thou still prove true and must we bid a - dieu And

Laurels my steps at - tending And must we bid a - dieu say wilt thou still prove true and must we bid a - dieu And

ad lib A tempo *sf* *p*

must we bid a - dieu and must we bid a - dieu

must we bid a - dieu and must we bid a - dieu

ad lib A tempo *sf* A tempo

54

Sung by Mrs Crouch.

Sarti

f Allegro *p* *f* *p* *f* *p*

f

oboes Dread pa - rent of def - pair

thou ty - rant of my mind thou ty - rant of my mind who.

ling - ring seemst to spare to point the worst be hind to point the worst be -

sf *p* *mf*

hind to point

sf *p*

Detailed description: This is a page from a musical score, page 70. It is for a vocal solo by Mrs. Crouch, with an orchestral accompaniment. The tempo is marked 'Allegro'. The key signature has one sharp (F#). The score is written for a vocal line and an orchestral line. The vocal line includes lyrics: 'Dread parent of despair thou tyrant of my mind thou tyrant of my mind who. ling ring seemst to spare to point the worst behind to point the worst behind to point'. The orchestral line includes parts for oboes and other instruments. The score is marked with various dynamics: *f* (forte), *p* (piano), *sf* (sforzando), and *mf* (mezzo-forte). There are also tempo markings like 'Allegro'.

to point the worst behind. At once compleat my.

woe display thy ills in store - Ah quick - ly strike the blow 'Tis all that I im -

plore - Viol 'Tis all that I 'Tis all that I im -

plore - 'tis all that I im - plore

Dread Pa - rent of de - pair thou ty - rant of - my.

mind thou ty - rant of - my mind Oboes who ling - ring seemst to .

fare to point the worst be hind

to point the worst be hind at once com-pleat my woe dis-

- play thy ills in store Ah quik-ly flike the blow Tis all that I im-plore

Viol 'Tis all that I 'Tis all that I im-plore 'Tis

all that I im-plore 'Tis all that I im-plore

f p f p f

74
Sung by Miss Romanzini.

Storage

Allegretto

Cicely

From high birth and all its

fet - ters my kind stars my lot re - - move my kind stars my lot re - - move I shall en - vy not my bet - ters give me

Fl:

but the youth I love oh give but the youth I love oh give but the youth I love Love the ri - ches.

Viola

of the poor a prize that wealth can ne'er pro - - cure my rich mis - tress fain would be just as poor as Ci - ce - - ly

as poor as me as poor as me From high birth and all its fet_ters my kind stars my lot re...

move my kind stars my lot re_ _ move I shall en_vy not my bet_ters give me but the youth I love give me

but the youth I love the youth I love the youth the youth I love I shall en_vy not my

bet_ters give me but the youth I love give me but the youth I love give me but the youth I love give me.

but the youth I love

Sung by Mrs Crouch, & Sig^{ra} Storace.

Adela

Allegro

Begone I discharge you, away from my fight, a-way from my fight,

in my

dim. *p**f*

Lady Elinor

presence appear never after this night, no, no, no, no, no, no, no, never af-ter this night, your ladyships orders with

mf

Bassoon

Vio:

grief I o-bey, yet ere I de-part a few words may I say, yet ere I depart a few words may I say,

Adela

I'll try to keep my passion under, I'll try to keep my passion under, and treat the flirt with si-lent

Lady Elinor

she tries to keep her passion under, and treat poor me with si-lent

pp

fcorn.

prithee now this wrath aswage,

tell me madam why these

fcorn.

you're too poor to move my rage,

how the faucy creature stares,

*f**sf**f**sf*

airs, tell me madam why these airs, tho' pride and folly should intrude, they can't good breeding pain, their
how the fau-cy creature stares, tho' pride and folly should intrude, they can't good breeding pain, their
sf mf f p sf

filly jests so bold and rude, raise laughter and disdain, of rank and e-du-cation, what wretched
filly jests so bold and rude, raise laughter and disdain, of rank and e-du-cation, what wretched i-mi-tation
cres il f ad lib:

i-mi-tation, contempt must sure befall you, you vain what shall I call you, you vain what shall I
contempt must sure befall you, you vain what shall I call you, you vain what shall I
p f a tempo p sf sf

call you, prithee now this wrath as-suage,
call you, you're too poor to move my rage, how the

tell me madam why these airs, tho' pride and folly shoud intrude, they cant good breeding
 faucy creature stares, tell me madam why these airs, tho' pride and folly shoud intrude, they cant good breeding
 pain, their filly jests so bold and rude, raise laughter and disdain, of rank and e - du - cation, what
 pain, their filly jests so bold and rude, raise lau hter and disdain, of rank and e - du -
 wretched i - mi - tation, contempt must sure be - fall you, you vain what shall I call you, you
 - cation, what wretched i - mi - tation, contempt must sure be - fall you, you vain what shall I call you, you
 vain what shall I call you, tho' at scolding so a - lert, I fan - cy
 vain what shall I call you, tho' at scolding so a - lert tho' at scolding so a - lert, the fan - cys

sf *f* *p*
f *p* *f* *p*
cres *il* *f*
p

ad lib: A Tempo

Piu All^o

now she's real-ly hurt, tho' pride and fol-ly should in-trude, they can't, they can't, good breeding

now I'm real-ly hurt, tho' pride and fol-ly should in-trude, they can't, they can't, good breeding

f *p* *sf*

Piu All^o

pain, tho' pride and fol-ly should in-trude, they can't, they can't, good breeding pain, they can't they

pain, tho' pride and fol-ly should in-trude, they can't, they can't, good breeding pain, they can't... they

f *p* *sf* *f*

can't, good breeding pain, they can't, they can't, good breeding pain, they can't, they can't good breeding

can't, good breeding pain, they can't, they can't, good breeding pain, they can't, they can't good breeding

p *f* *f*

pain.

pain.

Sung by Mr Kelly.

Largo
Maestoso

Storage

Spirit,

Spirit, Spirit of my fainted Sire, With success my Soul inspire,

p *f* *p* *f*

Trump

deeds of glo-ry done by thee, deeds of glo-ry done by thee, In mem'rys mir-rors now I see. Let the bright example raise,

p *mf* *f*

Allegro

raise raise raise valors purest bright-est blaze, Till the prowess of my Arm, the eye of fickle conquest charm, And

f *p* *f*

fame shall when the battles won, And fame shall when the battles won, de-clare de-clare de-clare

p

Trump

That I am at thy Son, And fame shall when battles
won, declare that I am at thy Son. Spirit Spirit

Spirit of my fainted Sire With success my Soul inspire Thine inspiration now I
feel The ardent glow of patriot zeal, Brighter prospects now arise the voice of conquest rends the skies, brighter prof-
pects brighter prospects now arise The voice of

Trump

sf *p* *h* *f* *p* *cres* *f* *p*

conquest rends the skies, voice of conquest rends the skies.

Round

Sung by M^r Dignum, M^r Williams, and M^r Suett.

Purcell

1 As now were met and a Jol - ly fet, A Fig for Sack or Sher - ry, Our Ale we'el drink & our
2 As now were met and a Jol - ly fet, A Fig for Sack or Sher - ry, Our Ale we'el drink & our
3 merry my hearts merry my Boys merry my sprights merry merry we'el sing a high down der - rry, The Ba - ron him self knows

Cans we'el clink, and we'el be won-de-rous mer - ry.
Cans we'el clink, and we'el be won-de-rous mer - ry.
no such joys we're now so won-de-rous mer - ry.

Merry merry merry merry merry merry mer - ry, The Ba - ron him - self knows no such Joys we're now so wonderful mer - ry.
Merry merry merry merry merry merry mer - ry, Our Ale we'el Drink and our Cans we'el clink and we'el be wonderful mer - ry.
Merry merry merry merry merry merry mer - ry, Our Ale we'el Drink and our Cans we'el clink and we'el be wonderful mer - ry.

FINALE.

Storage

65

From Vive les fillettes

Allegretto

Adela

The

First system of musical notation, piano introduction in 2/4 time. Treble staff begins with a piano (p) dynamic and a key signature of one sharp (F#). The bass staff follows. The melody is lively and rhythmic.

Second system of musical notation, piano introduction in 2/4 time. Treble staff begins with a piano (p) dynamic. The melody continues with a key signature change to one flat (Bb).

banish'd Ills of here-to-fore, At happy distance view-ing, Of the past we'l think no more, While fu-ture blifs pur-

Third system of musical notation, piano introduction in 2/4 time. Treble staff begins with a piano (p) dynamic. The melody continues with a key signature change to one flat (Bb).

Chos

Treble & Tenors

-sue-ing, The banish'd Ills of heretofore, At hap-py distance view-ing, Of the past we'l think no more, While future blifs pur-sue-ing,

Alto

The banish'd Ills of heretofore, At hap-py distance view-ing, Of the past we'l think no more, While future blifs pur-sue-ing,

Bass

The banish'd Ills of heretofore, At hap-py distance view-ing, Of the past we'l think no more, While future blifs pur-sue-ing,

Fourth system of musical notation, piano introduction in 2/4 time. Treble staff begins with a piano (p) dynamic. The melody continues with a key signature change to one flat (Bb).

Cicely and Charles a 2

Chos

Fifth system of musical notation, piano introduction in 2/4 time. Treble staff begins with a piano (p) dynamic. The melody continues with a key signature change to one flat (Bb).

While engag'd in pleasures chace, Pray ne-ver look be-hind ye Back if you should turn your face, Mis-fortunes dust may blind ye, The

banish'd Ills of here-to-fore, At hap-py distance view-ing, Of the past we'el think no more, While fu-ture blifs pur-sueing,

banish'd Ills of here-to-fore, At hap-py distance view-ing, Of the past we'el think no more, While fu-ture, blifs pur-sueing,

banish'd Ills of here-to-fore, At hap-py distance view-ing, Of the past we'el think no more, While fu-ture blifs pur-sueing,

Lady Elinor

Here let the no - ble wed - ded pair, A les - son take from hum - ble life, Nor in the La - dy

Id Will:

Here let the, no - ble wed - ded pair, A les - son take from hum - ble life, Nor

Viola

and the Lord, for - get the hus - band and the wife, and the wife, neer shall th' ex - am - ple us re -

in the La - dy and the Lord, for - get the hus - band and the wife, neer shall th' ex - am - ple us re -

ad Lib.

-prove Whose proud - est boast shall be our love, no no no no no no, Whose proud - est boast shall be our love no no. The

-prove Whose proud - est boast shall be our love, nonono no, Whose proud - est boast shall be our love no no. The

Chorus

banish'd Ills of here-to-fore At happy distance viewing, Of the past we'l think no more While fu-ture blifs pur-sue-ing

banish'd Ills of here-to-fore At happy distance viewing, Of the past we'l think no more While fu-ture blifs pur-sue-ing

banish'd Ills of here-to-fore At happy distance viewing, Of the past we'l think no more, While fu-ture blifs pur-sue-ing.

banish'd Ills of here-to-fore At happy distance viewing, Of the past we'l think no more, While fu-ture blifs pur-sue-ing.

banish'd Ills of here-to-fore At happy distance viewing, Of the past we'l think no more, While fu-ture blifs pur-sue-ing.

Lady Elinor, Cicely, and Adela a 3

The pre-sent hour is e-ver rea-dy to as-sume a plea-sent face,

Ld. William, Robert, and Charles a 3

If to wis-doms coun-cils stea-dy plea-sures pre-cepts you'll em-brace If to

Lady Elinor, Cicely, and Adela

wisdoms coun-cils ftea-dy plea-fures pre-cepts you'll em - - brace, pleasures precepts, pleasures

wisdoms coun-cils ftea-dy plea-fures pre-cepts you'll em - - brace, pleasures precepts, pleasures

Robert If to wisdoms coun-cils ftea-dy plea-fures precepts you'll embrace, pleasures precepts, pleasures precepts,

Charles If to wisdoms coun-cils ftea-dy pleasures precepts you'll embrace, pleasures precepts, pleasures precepts,

Adela pre-cepts you'll em - brace, Edward No my Edward say not

you'll em - brace, Tho' no more I am a Lord give my Love but thus reward Rank and Title I'll for go

you'll em - brace,

you'll em-brace,

fo The banish'd Ills of here-to-fore, At happy distance viewing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing The

The banish'd Ills of here-to-fore, At happy distance viewing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing

The banish'd Ills of here-to-fore, At happy distance viewing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing

Cho'

banish'd Ills of here-to-fore, At happy distance view-ing, Of the past we'el think no more, While fu-ture blifs pur-sue-ing, The

banish'd Ills of here-to-fore, At happy distance view-ing, Of the past we'el think no more, While fu-ture blifs pur-sue-ing

banish'd Ills of here-to-fore, At happy distance view-ing, Of the past we'el think no more, While fu-ture blifs pur-sue-ing

banish'd Ills of here-to-fore, At happy distance view-ing, Of the past we'el think no more, While fu-ture blifs pur-sue-ing

f

Of the past we'el think no more we'el think no more, While fu-ture blifs pur-sue-ing, Of the past we'el think no

Of the past we'el think no more we'el think no more, While fu-ture blifs pur-sue-ing, Of the past we'el think no

Tenors

Of the past we'el think no more we'el think no more, While fu-ture blifs pur-sue-ing, Of the past we'el think no

cres

Of the past we'el think no more we'el think no more, While fu-ture blifs pur-sue-ing, Of the past we'el think no

p *f* *p*

Chos N

more, The banish'd Ills of here to fore, At happy distance view-ing, Of the past we'el think no more, While fu-ture blifs pur-sue-ing,

more, The banish'd Ills of here to fore, At happy distance view-ing, Of the past we'el think no more, While fu-ture blifs pur-sue-ing,

more, The banish'd Ills of here to fore, At happy distance view-ing, Of the past we'el think no more, While fu-ture blifs pur-sue-ing,

more, *p* *f*

Of the past we'll think no more, While future bliss pur - sue - - ing.

Of the past we'll think no more, While future bliss pur - sue - - ing.

Of the past we'll think no more, While future bliss pur - sue - - ing.

Of the past we'll think no more, While future bliss pur - sue - - ing.

Fine

